

SUPPLEMENT TO

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Felicia Christi Natalitia!

Felicissima sint nobis pia tempora, Patris
Editus ante iubar solis Genitus quibus alto
Labens de caelo, natus iam Virgine Matre,
Intravit mundum, stabuli tenuitque tenebras,
Collustrare volens caelesti lumine corda
Inficiata malis.—Hominum misere genus omne
Artibus Infernis Orci laqueatur in ignes!—

Christe, Dei fili, gremio qui Virginis Almae
Hac nocte egrediens—hominum Salvator—amaris
Reclinas cunis, verae vitaeque magister;
Infectas scelerum videas caligine mentes,
Scissas tot bellis, tot vulneribusque subactas:
Te lacrimans oro, fratrum miserere tuorum,
In terrasque reduc pietatem, pacis amorem!

Nos sociosque, tuum decorat quos nobile nomen,
Aspice caelitus et dilata pectora nostra,
Terra contemptis nugis studiisque nefandis
Adhaerere pie divinis rebus, et igne
Lucis quam spargis celeres nos mitte ministros
In messem albam iam nunc messoribus aptam;—
Tot languent animae, quibus instaurare salutem
Intense cupiens, nocte hac Tu nasceris; istas
Ad felicia duc Tua tempora, Christe Redemptor!

E Schola Campiana Pratocanensi,
Prid. Kal. Dec. MCMXXV.

A. F. Geyser, S.J.

The Classical Association—Its Birth and Life

The Classical Association had for forbears a twinge of jealousy and a very hearty desire "to do something." The Scientists had organized effectively and obviously and Father (then Mister) T. S. Bowdern, teaching away in Chicago along in the middle of the scholastic year 1921-1922, was moved to action. He started the Classical Association by writing a cheery little billet to Father (then Mister) Morrison, himself teaching away in Detroit and like Fr. Bowdern, anxious "to do something." Father Germing was next appealed to. He had had the notion cherished close to his heart for some little time that the classics indeed had better bestir themselves. He gave full sanction to Mr. Bowdern to go ahead and, what was more valuable, contributed many suggestions and the full impetus of his enthusiasm. Out of this rather hopeful but undisciplined milieu the Classical Association

emerged. At Campion Fr. Bowdern took charge of the tentative efforts of the Classical Association, sponsored the program, and when finally officers had been elected, withdrew in a (to him) grateful obscurity. The officers elected at the first meeting were Father Austin Schmidt, President; Mr. T. L. Bouscaren, Secretary; Fathers Germing, Kuhn-muench, and Mr. Morrison, Executive Committee.

The first real venture of the Classical Association was a set of Latin Vocabularies for High School Authors. Next came the issuance of 4 by 6 cards, twenty in each set, containing matter of interest and utility regarding the classics. This latter venture was continued for two years, during 1922-23, and was sustained mainly owing to the devotion and industry of a very few members, notably the President Father Schmidt, who filled the office for two terms, Mr. Morrison, and later, Mr. Heithaus. During the year 1922-23 Mr. Heithaus took the field with tremendous energy and worked out and had printed and disposed of a "Minimum Essentials in Vocabulary for Caesar." Mr. Heithaus also developed interest and activity generally along the lines of vocabulary drill and efficiency, charted results obtained by an elaborate questionnaire and set of tests which were given thruout the Province. His findings were noteworthy and, because so specific, of immediate utility in the field of vocabulary work among our own students. His booklet had a large sale, especially among outside schools.

In 1923-24 Father Hugh O'Neill as Secretary of the Classical Association carried on still further the vocabulary work initiated by Mr. Heithaus and it is to his efforts that the Province owes the present scientifically arranged vocabularies which the Loyola Press is broadcasting. Fr. O'Neill, too, substituted a Bulletin for the cards which had been the previous organ of communication in the Association. It is the Bulletin originated by Fr. O'Neill which is the present voice of the Association.

Fr. Schmidt was succeeded after his second term in office by Father Young, the Dean of the Junior-ate. Fr. Young was succeeded at the past Convention by Fr. Kleist.

In retrospect, the Classical Association can point to its work on vocabularies as its best bid to usefulness. The Association has served to stimulate interest among the teachers of the Province who are engaged in work in classics. But it has suffered from a lack of hearty and general support. For one reason or another, it has apparently been impossible to awaken the teachers of the classics fully to the fact that the organization was dependent on them for its life. The result has been that the Theologate and Philosophate have had to bear the greater burden of production and direction. This year, however, all that seems to be in the way of being changed. The almost feverish activity of Fr. Kleist and his practical and manifest intention of doing "many things" with the Classical Association promise great things for the life and utility of what should be the foremost organization in a group of associations which are all pedagogically predetermined to success if only co-operation can be secured.

The Normal Word Order in Latin

Latin, as in fact every civilized language, has its own characteristic word order. The grasping of this order is of paramount importance in the teaching of Latin. I think the underlying principles should be unfolded, in an elementary way of course, as early as first high. If we learn Latin at all, why not learn it right from the outset? The word order is an essential factor in the shaping of the Latin sentence. To miss this order, therefore, is to miss the precise shade of thought conveyed by the writer or speaker. To translate a Latin sentence without regard for its word-order is like playing a piece of music in the wrong key. It is not only words that speak a message, but collocation as such holds a hint, now vague and delicate, now clear and definite, of the speaker's mind. A nation's, just as an individual's, soul is mirrored in its style, and in that style the marshalling of words is one important element. If the literature of Rome has now for centuries charmed the world with its wonderful word-music and shaped the course of western literature, its style and its word-order have had, not indeed the largest, but yet a not contemptible, share in this achievement.

There is one order of words in Latin for the calm, unimpassioned utterance: it may be styled the order of colorless statement. There is another for the sentence in which emotion colors the utterance and deals freely with the elements that compose it:

it is styled the emphatic word order. This matter is briefly touched upon in *Aids to Latin Prose Composition*, Lessons 44 and 46. See also Postgate, *Sermo Latinus*; Macmillan, 1922.

Caesar is the grand and unsurpassed master of the normal order. Not that his lines are not frequently colored by a demand for emphasis, balance, or euphony: if they were not, they would almost cease to be human utterances. But there is scarcely another writer read at school that offers more illustrations of the normal order than Caesar. Cicero and Livy, on the other hand, are preponderatingly emotional. One may compare *A Practical Course in Latin Composition* page 38.

In reading Latin nothing perhaps is easier to lose sight of than the more exquisite shades of meaning implied in the arrangement of words. It were a blessed thing if our "Readers" for first and second high were written with a view to inculcating the more elementary rules of style and exemplifying them rigidly and uniformly in all the illustrations used. Our teachers are probably acquainted with H. D. Naylor's *Latin and English Idiom* and again *More Latin and English Idiom*, published by the Cambridge University Press. The value of these two little volumes it is not easy to overestimate. Any teacher that has worked his way through them quietly and leisurely will heartily endorse the author's statement in the introduction that "learners should be taught to read Latin with emphasis on the words abnormally placed;" and that "departure from the normal order is what makes Latin *visually* so effective an instrument of expression." Quite recently Mr. Naylor has turned his attention to Horace's *Odes* and *Epodes* and given us a *Study in Poetic Word-Order*; The Cambridge University Press, 1922.

Cleveland, O.

James A. Kleist, S. J.

A Communication

Dear Father Kleist:

Many thanks for the copies of the *Classical Bulletin*. I have read the copy sent to me and I can tell you that I enjoyed it and believe that it will produce fruit.

You are fighting a good fight in a cause that does not create much enthusiasm among our students because of the very narrow views entertained of the value of a broad culture based on the humanities. This view, sad to say, is upheld by the press generally, and by parents and many educators whose sympathies are wrapped up in the sciences. It is upheld by the spirit of the age which demands immediate results that can be reckoned in dollars.

I dare say that a study of English classics, or of French classics, or of German classics, is not so much in vogue either, and that this is due to the same commercial spirit that permeates the educational world.

Its disastrous effects are seen in the fine arts, music, painting, sculpture. How few artists give themselves to "art for art's sake," and in consequence how few the specimens that could be called classic.

The effect upon modern English literature of this same commercial spirit is also being felt. It is producing a reaction, however, and there is a favorable trend towards the Latin and Greek classics. Even though in England greater freedom of choice in the selection of studies is granted than formerly, the great universities still number a vast army of followers of the classics. While admitting the old adage, *de gustibus non est disputandum*, I for one see a great difference between the English of England and the English of many of our modern American writers. As far as I know, France too favors the classics and prides herself on the beauty of her language and relies on the study of Latin and Greek for its preservation.

Sometimes this or that English author who has gained celebrity is pointed to as an example of success without any aid from the classics. This test is hardly fair. Because the vast majority of good writers have gained their power through the classics, it is but natural that they should influence all writers of the same period. Even if the study of the classics were suddenly stopped, their influence would continue to be felt a generation later.

Allow me then to congratulate you and all your fellow workers on your endeavors to restore the classics to the place of eminence they occupied in the old Society. I am not depreciating the sciences, but I am joining you in appealing to the many whose natural trend is not to science but towards literature. I feel I voice your opinion when I assert that the study of the classics is the best means of appreciating all that is excellent in modern European literature and of sustaining the high standard the foremost English and American writers have attained. Let us foster in every way a love for classical literature which has always been so potent in creating a love of all that is exquisite in English literature.

Parma, O.

Alexander J. Burrowes, S.J.

Latin Poetry By Basore and Weber; Allyn and Bacon, 1925.

Teachers who are acquainted with the vast treasures of Latin literature are undoubtedly amazed at the scant array of representatives of Latin writers commonly introduced to our students. This holds true particularly of Latin poets. Even Ovid, whose immortal *Metamorphoses* ought to be the delight of Latin students, does not find a place in most curriculums. The lion's share of our attention to Latin poetry falls naturally to Vergil and Horace. But if these two are the sun and the moon that beam on us from Rome's poetic sky, there are nevertheless many other brilliant stars in the firmament of Roman poetry.

The purpose of these lines is to review a new anthology of Latin poetry just published by Pro-

fessors Basore and Weber of Princeton University in which the Latin Poets of every century down to the Middle Ages speak to us in selections culled from their choicest works.

After a brief introduction on metre comes the first selection: a fragment of four lines from Naevius; this is followed by six pieces from Ennius. Plautus and Terence are not represented in this anthology, the former presumably because one or the other of his comedies are usually read *in toto* at college; the other probably because he is not a fit author for boys and girls. The reader will be surprised to find Cicero among the poets: the book prints two of his versions of Greek epigrams. Lucretius has no less than seven numbers to his credit.

Next in order are Catullus with fifteen selections and Syrus with one. There follow passages from the *Eclogues* and *Georgics* of Vergil. Then there are fourteen pieces from Horace's *Odes*, *Epodes*, and *Satires*. Tibullus has two selections; Propertius five; and Ovid eight. There follow Manilius, Phaedrus, Seneca, Lucan, Petronius, Flaccus, Statius. Considerable space is given to Martial's epigrams. Juvenal is not forgotten. He is followed by Florus, Ausonius, Claudian, Luxorius, Boethius, and two anonymous poets.

The volume closes with four Catholic liturgical lyrics: the *Stabat Mater*, the *Veni Creator*, the *Dies Irae*, and the well-known Christmas carol, *Adeste Fideles*. There is a short epilogue: *Magister exhortans discipulos*.

The Notes are explanatory of grammatical, mythological and other textual difficulties. There are brief historical sketches on the lives and works of the authors of the various selections. Everything is concise, to the point, and helpful to the student.

The question may be asked whether all that this "Latin Poetry" offers is fit reading for young people. I feel constrained to answer: No. The authors have not heeded Juvenal's advice: *maxima debetur puero reverentia*. As for the *Pervigilium Veneris*, Father Baumgartner, S. J., in his *Weltliteratur*, calls it "infamous." Moreover the volume abounds in amatory literature. Almost every one of Ovid's selections is from his *Amores* or the *Ars Amatoria*. Also the passionate lyrics of the "sweet" but profligate Catullus receive too much attention.

"Latin Poetry" is chiefly intended by its authors for use in their own Freshman classes at Princeton.

A note on the word "gladius" in the *Stabat Mater* refers us to John xix, 34 where the Evangelist

narrates the piercing of Christ's side with a spear. I think there is an error here. The passage in question

*Cuius animam gementem,
Contristatam et dolentem
Pertransivit gladius*

refers rather to the piercing of Mary's soul (*animam*) by the sword of compassion and grief foretold by the prophet Simeon, "and thy own soul a sword shall pierce" Luke ii, 35.

Prairie du Chien, Wis. A. F. Geyser, S. J.

Themes from the First Tusculan

I. *The Popularizing of Erudition* (Sect. 7.)

Brother Francis, our first grade teacher, was a man of rare endowments; he was thoroughly trained and had had a wide teaching experience; but he was quite unsuccessful in his first attempt to educate us little folks. Then he undertook to coax us to sing our A B C's, thus mingling work and play. So it has been with me, his onetime pupil, in my literary efforts. I wrote dry essays on spiritism—to feed my furnace. Now I have by no means given up my studies in spiritism; but I am engaged in the more profitable art of popularizing them. I now know that the most practical form of apologetic literature is that which can excite the interest of the masses and be both polished and erudite. For I devoted myself completely to the cultivation of such writing this past year. Results: One of the leading publishing houses of New York has accepted my latest treatise on occultism, written in Socratic dialogue, for an edition of ten thousand copies.

II. *Advice of Counsel* (Sect. 9-16.)

You are not consistent. Perhaps you do not say just what you mean (to say); but you ought not to be so insane as to utter such contradictory statements. You recall nothing of last night? Yet I just forced you to admit that you saw the safety signal (*semaphora*, ae, f.), on reaching which you were expected to stop. I would prefer to have you deny everything; for then it would be no trouble at all to plead your case, for you have not a strict judge, and the court crowd is friendly. Now, I must essay the more difficult task as best I can, of removing all suspicion from you. Although you have till now shown yourself very dull, comply now with my request. Just keep your mouth shut, and I shall effect, if I can, that the plaintiff will remember nothing of last night, either. For he has not even a smattering of law (*ius*), and I shall, by arguing subtly, force him to give in before he is convinced.

III. *Why Evil Is* (Sect. 17-25.)

First we must inquire into the nature of evil, that seemingly unavoidable necessity. Some are of the opinion that evil is a supreme being, co-equal with the first principle of good, and its eternal foe. Others there are who think that it is so inherent in us as to be inseparable from our nature. To them evil is the accidental derangement of our powers of vegetation and sensation. Accordingly, they deny the very existence of evil, and hold that the term is wholly meaningless. To such philosophers, theft, rapine, perjury, murder, adultery, cannot be classed under evil, since, in their theory, we are merely gross matter, the atoms of which are grouped so as to result necessarily now in anger, now in the impulse to steal, and so on; in much the same way as from the strings of a musical instrument may be struck now inspiring tones, now those of base passion.

The Christian view, by far the most reasonable and consoling, holds that our souls lack balance because of original sin, so that the higher power of the will, which the lower faculties should obey, has lost its sway over them. This opinion we hold not as conjectural, but as fixed and sure by revelation. Look up the letter of St. Paul to the Romans. If you will not lay it aside until you have pondered well what he says about evil and original sin, you will desire no further proof.

Denver, Colo.

John G. Krost, S.J.

"Man Does Not Live by Bread Alone"

"I have often been asked if I do not regret the years spent at Oxford. Some have been inclined to be quite sympathetic with me because of time lost there. I can answer the question raised in a categorical affirmative. My classical education and particularly my years at Oxford have been of more value than any other elements of education or experience. The more perspective I get upon it the more I am convinced of the fact. This would still have been true if I had gone into some other field than education, even into business. Of course, in the field of education, the value has been largely enhanced, but still I know it is my most precious heritage regardless of calling or walk of life. Accepting the fact that the poor girl or boy should and must have means of earning a livelihood, and having the greatest faith in the vocational movement, yet we cannot reiterate too often the lesson of the great Teacher, "Man does not live by bread alone." John J. Tigert, U.S. Commissioner of Education.

